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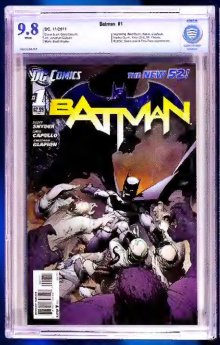

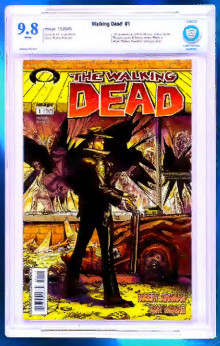

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INDUSTRY SPOTLIGHT

Still The Champ: Action Comics #1

Since last Free Comic Book Day, there is a new champion in the category of highest price paid for a single comic book. The total was $3.2 million, and the comic book was a CGC-certified 9.0 copy of *Action Comics* #1, the first appearance of Superman.

While the price was surprising, the fact that it was *Action Comics* #1 was not. This is the fourth copy of the issue to sell for $1 million or more. Sold by Darren Adams' Washington state-based Pristine Comics, this issue is the sixth comic book to sell for $1 million or more, following the previously mentioned other copies of *Action Comics* #1, a single copy of *Detective Comics* #27, the first appearance of Batman, and a single copy of *Amazing Fantasy* #15, the first appearance of Spider-Man.

Equally as interesting as the sale price was the identities of the buyers, Vincent Zurzolo and Stephen Fishler of Metropolis Collectibles and ComicConnect.com, the previous record holders as sellers.

New Record Holder For One-Sheets

The only known copy of the US release one-sheet from the 1927 lost cinema classic *London After Midnight* (MGM, 1927) sold for $478,000 in Heritage Auctions' November 22, 2014 Vintage Movie Posters Auction in Dallas, Texas, breaking the record for the most valuable movie poster ever sold at public auction. The buyer is a longtime horror movie poster collector and US citizen who did not wish to be identified.

"This is one of the most sought after posters of the 20th Century and the only example known to exist," said Grey Smith, Director of Vintage Movie Posters at Heritage. He explained that the poster is considered an extremely sought after piece of lost cinema and was reconstructed over ten years ago using more than 200 still photographs and a continuity script.

"This is the only copy of the rare US one-sheet known to exist," he said.

The previous record stood for 17 years following the March 1997 auction of a one-sheet movie poster for *The Mummy* for $453,500.

The Cosplay Guide is Coming

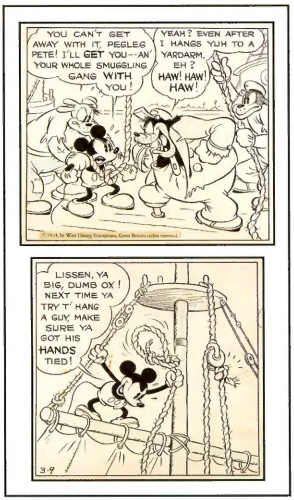
New York City-based cosplayers Jenni/Mostflogged and Adam/Dr_Teng look ready to protect the city in their Huntress and The Question outfits!

"Cosplay, and the community surrounding it, has led to meeting some of my best friends and more wonderful memories than I ever thought possible," Adam said. "I'm glad it's been a hobby I've stuck with for a long time and it's one I plan to be involved with for quite a while yet."

"Cosplay definitely helps create an almost surreal atmosphere, and for me, it's absolutely thrilling to see people dressed up as my favorite characters," Jenni said. "It's electrifying to see that other people also love the things you love."

You can see these two plus many more awesome cosplayers in our upcoming new book, *The Overstreet Guide to Cosplay*, headed to your local comic book shop in November 2015!

Photo Credit: Eleventh Photograph


YOU CAN'T GET AWAY WITH IT, PEGLEG PETE! I'LL GET YOU—AN' YOUR WHOLE SMUGGLING GANG WITH YOU!
YEAH? EVEN AFTER I HANGS YUH TO A YARDARM, EH?
HAW! HAW! HAW!
LISSEN, YA BIG, DUMB OX! NEXT TIME YA TRY T' HANG A GUY, MAKE SURE YA GOT HIS HANDS TIED!

Disneyana Strong in Animation, Original Art

In many different categories, Disneyana continues to attract attention and high prices. This was definitely true for animation art and original comic strip art in Hake's Americana & Collectibles Auction #213.

"Mickey Mouse – The Captive Castaways" original daily strip from March 9, 1934 by Floyd Gottfredson closed at $13,320, and two rare "Two-Gun Mickey" original black and white nitrate production film cels went for $12,260 and $11,827, respectively.

"Mickey Mouse – Bobo The Elephant" original strip art from August 14, 1934 by Gottfredson went for $8,475, and another "Mickey Mouse – Bobo The Elephant" original strip art by Gottfredson from September 28, 1934 sold for $8,222.

For the latest in comic book, original comic art, movie poster and other auctions, plus cosplay news, reviews and creator interviews, check out Scoop! scoop.diamondgalleries.com

SCOOP FANDOM ADVISORY NETWORK

How DC Comics Took Over Television

By Carrie Wood

With shows such as *Arrow, The Flash,* and *Gotham* tearing up the ratings charts this past television season, it's clear that DC has a hold on the airwaves. These three shows – plus upcoming projects based on *Teen Titans, Supergirl* and *iZombie* – are the most DC properties that have been on television at once. But, when you think about it, TV has always been DC's home.

Starting with *The Adventures of Superman* in 1952, DC has had a major presence on television in every decade. Though *Superman* in the 1950s, *Batman* in the 1960s, and *Wonder Woman* and *Shazam!* in the 1970s were known for their campiness, they were faithful to the tone of the comics at the time and maintain fanbases even today.

When *Wonder Woman* ended its run in 1979, DC would be absent from television for almost ten years, until *Superboy* started airing in 1988. The series followed a young Clark Kent and was developed by Ilya and Alexander Salkind, the team that produced the first three *Superman* films. *Superboy* would be the first of a few television shows that looked at Superman in his earlier years; the others included *Lois & Clark: The New Adventures of Superman*, which ran from 1993-1997, and *Smallville*, which ran from 2001-2011. Clark Kent was the most frequently seen DC hero through the years. The 1990s also saw *Swamp Thing: The Series* and the first *Flash* television show.

It was more than a decade between the start of *Smallville* and the start of *Arrow*, and though there were attempts to bring other DC properties to television in the 2000s, few were successful. Pilots for *Aquaman* and *Wonder Woman* shows failed to get picked up, while *Birds of Prey* was canceled after just 13 episodes, and *Human Target* ended after 25.

While it's probably still too early to tell what DC's latest additions to television will do in the long run, one thing has been made perfectly clear in the years since 1952: TV is DC's home, and they're not going anywhere any time soon.

SCARLET WITCH & QUICKSILVER

– By Carrie Wood –

There are two newcomers to the team in *Avengers: Age of Ultron*, and if the trailers were any indication, it seemed that they were not going to start out friendly. But for the Scarlet Witch and Quicksilver, that origin would make sense. Their comic history wasn't exactly spotless.

Twins Pietro (Quicksilver) and Wanda (Scarlet Witch) were first introduced as part of Magneto's Brotherhood of Evil Mutants, making their debut in *The X-Men* #4 in 1964. They battled the likes of the X-Men and fought alongside the Brotherhood until Magneto (who they eventually learn is their father) is abducted by The Stranger.

The twins are then recruited by Iron Man to join the Avengers, and fight alongside Hawkeye and Captain America. A battle against Magneto leads them to realize that he is truly evil, and their allegiances with the Avengers solidify. Wanda went on to help lead the West Coast Avengers and, after the dissolution of that team, leads Force Works as well.

But just because they sided with the Avengers, that doesn't mean they were even close to squeaky-clean after that. Over the years we saw Scarlet Witch work alongside Doctor Doom and, while under the influence of a cosmic entity, attack the Avengers. Quicksilver also fought the Avengers, having gone psychotic due to the interference of Maximus the Mad.

When it comes to their powers, Quicksilver's are relatively easier to understand than his sister; he's your quintessential speedster, able to run at supersonic speeds up to Mach 10, run on walls, and across water as well. Scarlet Witch, however, is a little more complicated. She started with the ability to "manipulate probability" via hexes, but this evolved to an ability to wield chaos magic. During Marvel's *House of M* storyline, she was shown as powerful enough to rewrite the entire universe (which then led to the Avengers and the X-Men contemplating killing her to prevent this from happening).

With Aaron Taylor-Johnson and Elizabeth Olsen playing Pietro and Wanda, it's probably safe to say that these characters will factor in big time to future Marvel projects, such as the *Infinity War* storyline and potentially *Civil War* as well. We look forward to seeing this interesting pair on the big screen for a long time.

The Captain Action Crew

ED CATTO

Profession: Retropreneur

Affiliation: Captain Action Enterprises

Powers: Ability to ignite the passion of comic fans everywhere, eagle-eyed vision for the latest trends.

Statement: "I've always said that it was the Adam West *Batman* TV show that fostered my love of comics, but as I've grown older I now understand my 'true origin.' In reality, I'm just a second generation fan. Both of my parents loved comics. My career is in marketing and advertising, and I've always found ways to incorporate comics along the way. I've worked with Marvel, Disney Adventures and Valiant to create promotions with Nabisco and candy companies. I've developed in-store comic shop programming for DC. As a VP of Strategy for Reed Expo, the best part of my job was developing the NYCC's sophomore year. I'm thrilled that I still have the opportunity to keep a hand in it."

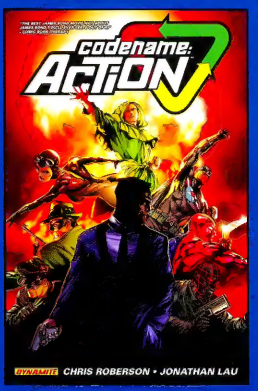
JOE AHEARN

Profession: Retropreneur

Affiliation: Captain Action Enterprises

Powers: Unshakable faith in Captain Action, master negotiator and collector.

Statement: "The thing that lead me to comic books was my love for superheroes fostered by the TV superhero craze of the mid-1960s led by the Adam West *Batman* show along with the Saturday morning TV cartoons from DC, Marvel and Hanna-Barbera. This love also lead me to my favorite toy, Captain Action, the first superhero action figure, which I came across while visiting an older cousin. That early influence lead me to start reading and collecting comics at about age 11. In the mid-1990s I began recollecting many of my old GI Joe and Captain Action figure sets, some of which I had held onto from childhood. When I saw that Hasbro began reissuing many of the original GI Joe sets, I thought, 'Why not do the same for Captain Action?'



CODENAME: ACTION

Dynamite Entertainment; $19.99

If you're a Captain Action fan of long standing or someone new to the character, Dynamite Entertainment has given us a very compelling, easily accessible origin story that will reward the readers who give it a try. Steeped with characters such as Operator 5, the Green Hornet and Kato, The Spider, and Green Lama, the first three issues of the mini-series collected in this volume did a great job building the mystery and setting the stage for the characters and a riveting story.

And the concluding two chapters paid off on that build-up in strong fashion.

In the midst of long-simmering Cold War tensions, unknown forces have deliberately moved to heat up a conflict on a global scale, replacing leaders on both sides with doubles. A young secret agent joins the desperate effort to uncover and stop the unknown menace. That young agent is the man who will become Captain Action.

Writer Chris Roberson and artist Jonathan Lau have given us a rich, densely packed graphic novel – and it reads much more like an original graphic novel than merely a collection of individual issues. It is very tightly written.

Paul Gulacy • Captain Action

See Paul Gulacy's original art and so much more at Geppi's Entertainment Museum!

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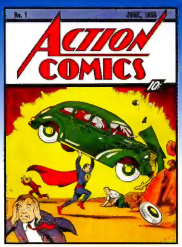
PRICES: 1970 VS. TODAY

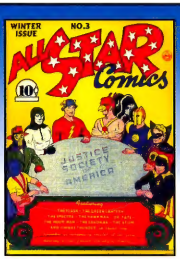
How have comic prices changed over the years?
Check out this small sample of high profile issues!



Action Comics #1
First appearance of Superman
1970 Mint Price: $300
2014 NM- Price: $2,100,000

Detective Comics #27
First appearance of Batman
1970 Mint Price: $275
2014 NM- Price: $1,650,000

Whiz Comics #2 (#1)
First appearance of Captain Marvel
1970 Mint Price: $235
2014 NM- Price: $150,000

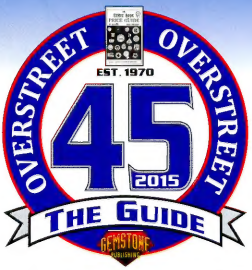


All Star Comics #3
First Justice Society of America
1970 Mint Price: $135
2014 NM- Price: $105,000

Tales to Astonish #13
First appearance of Groot
1970 Mint Price: $1.50
2014 NM- Price: $3,000

Amazing Fantasy #15
First appearance of Spider-Man
1970 Mint Price: $16
2014 NM- Price: $200,000

Journey Into Mystery #83
First appearance of Thor
1970 Mint Price: $10
2014 NM- Price: $55,000



The Avengers #1
First appearance of the Avengers
1970 Mint Price: $6
2014 NM- Price: $32,000

For more, check out *The Overstreet Comic Book Price Guide* #45, on sale Wednesday, July 8, 2015.

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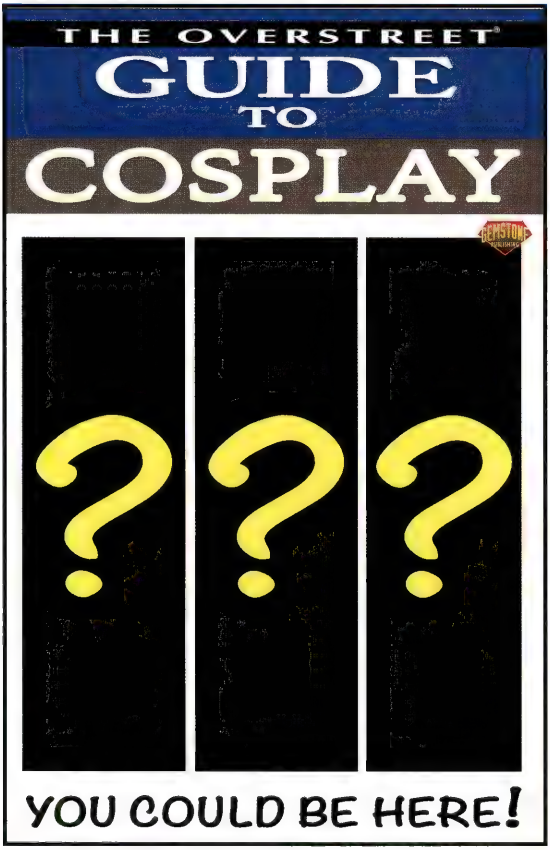

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brings our "How To" series inside the hobby of cosplay to meet the passionate creators of costumes of our favorite characters from comics, video games, movies and TV.

Full color, filled with plenty of visual examples for the who, why and how of cosplay.

And three lucky cosplayers will grace our cover! Find out how at scoop.diamondgalleries.com/

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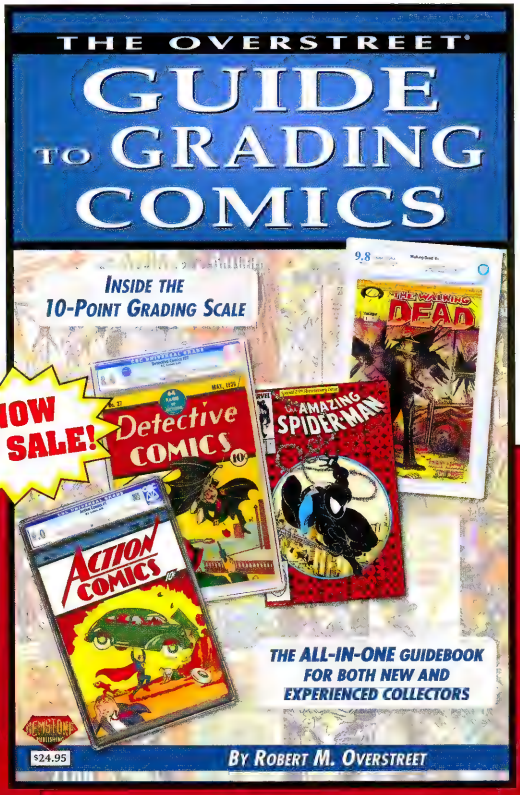

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FROM THE CREATOR OF *THE OVERSTREET® COMIC BOOK PRICE GUIDE*

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Steve Epting's cover for the Captain America By Ed Brubaker Omnibus. *Image courtesy of Jason Versaggi.*

See the exhibit at Geppi's Entertainment Museum!

Winter Soldier Originals

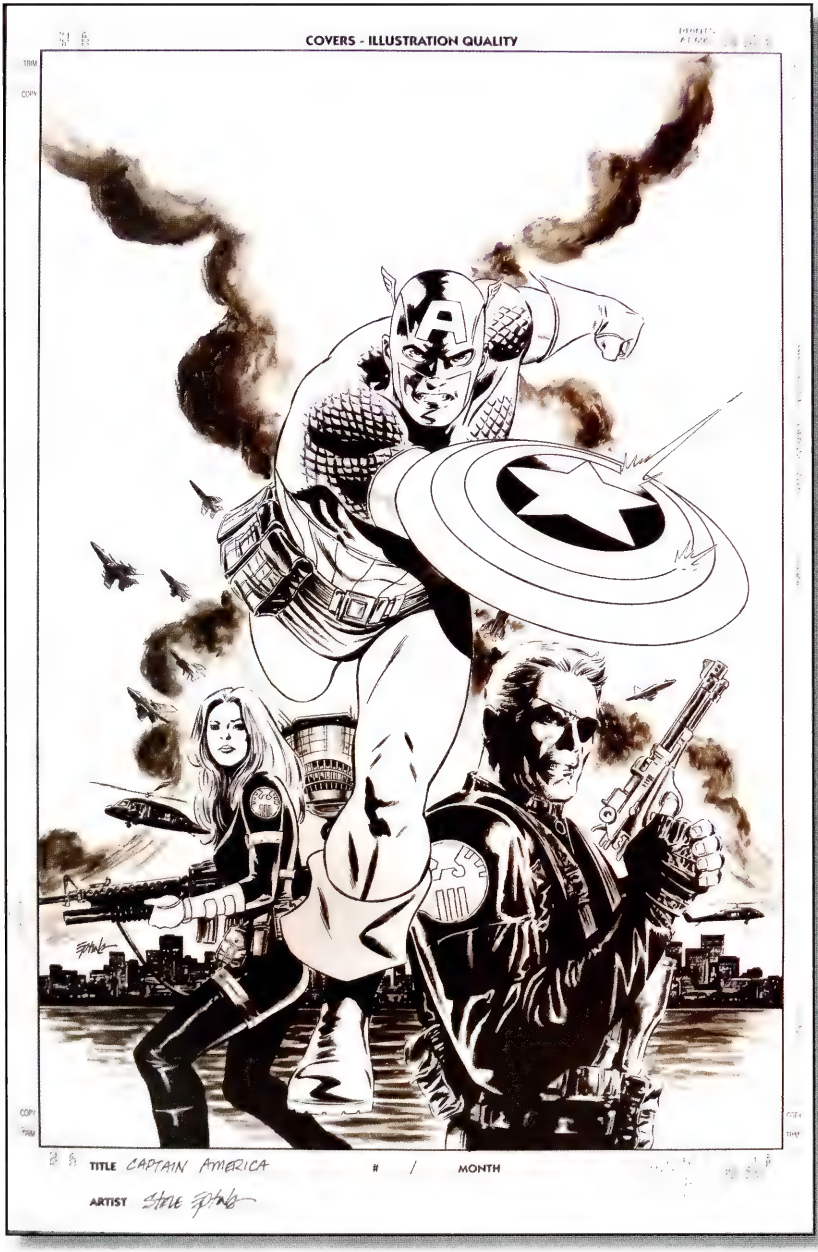
COLLECTING STEVE EPTING'S CAPTAIN AMERICA ARTWORK

BY **J.C. VAUGHN**

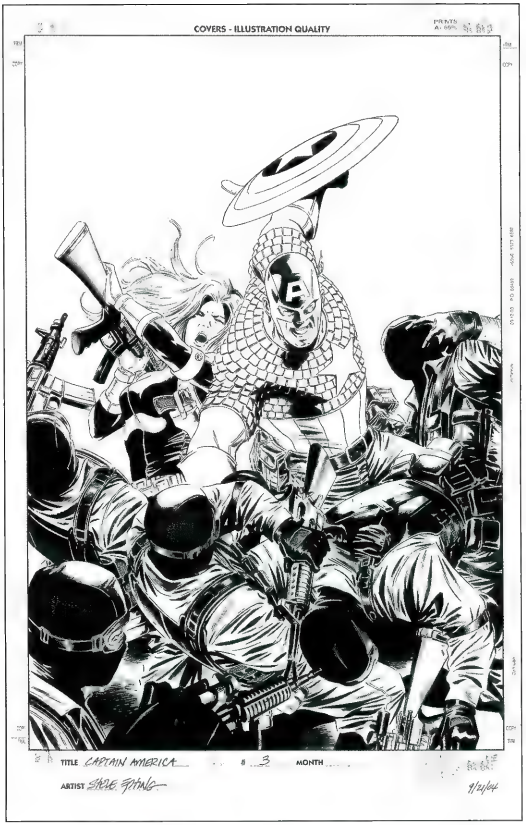
In the wake of the huge success of Marvel's Captain America: The Winter Soldier, *our email newsletter, Scoop, talked with two veteran original comic art collectors, Nick Katradis and Jason Versaggi. Between the two of them, they have accumulated a significant number of Steve Epting's now highly coveted covers and interior pages from his run on* Captain America, *including the story that introduced The Winter Soldier. In addition,* FAN, *the online magazine of Geppi's Entertainment Museum, shined the spotlight on one of the covers in Katradis' collection. CBM is pleased to present this combined feature.*

CBM: What was the first Captain America art to grab your imagination?

Nick Katradis (NK): I am a lifelong Captain America fan. The first Captain America comic I



Steve Epting's cover for Captain America *#1. Image courtesy of Nick Katradis.*



Captain America #3. *Image courtesy of Jason Versaggi.*

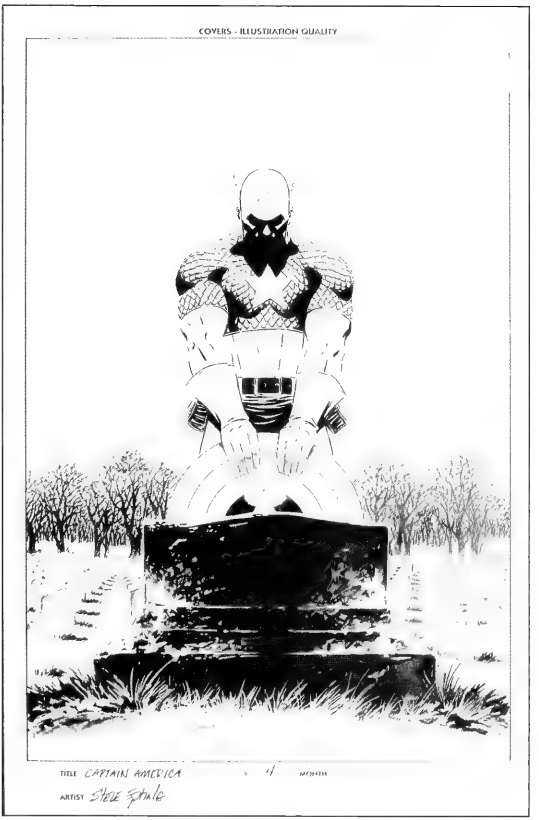
ever read off the newsstand just happened to be *Captain America* #153. The original cover date was September 1972 and in this issue began the historic storyline, "Captain America – Hero Or Hoax?" written by Steve Englehart, which reintroduced the 1950s Cap and Bucky in the current Captain America timeline! It was drawn by my favorite artist Sal Buscema.

The first Captain America art to grab my imagination was back in 2003 when I saw the splash to *Cap* #153, my first Cap comic, at auction on the Heritage Comics website. I was heartbroken when I was outbid that day and missed out on owning the splash from my first Captain America comic. So I went on a holy quest to find any and all Sal Buscema Captain America art, and to acquire them.

Jason Versaggi (JV): As a kid and an avid comic collector I remember the Zeck covers and one of the first covers that captivated me was after that, #309 with Madcap. I don't know why I just thought he was a cool villain. The first issue I ever bought was #332 when Steve Rogers became Cap...no more. But as I grew as a collector it was the old Silver Age covers and even more so, the Timely Alex Schomburg covers that really fostered my deep appreciation of the character. That and the awful TV show with Reb Brown where Cap had the see through shield. When I got away from collecting it was the work of John Cassaday on *Cap* that brought me back to reading the comics and of course led me to the Steve Epting and Ed Brubaker run which is without question one of the greatest and most important in the history of the medium both for the character and comics in general.

CBM: Does the character hold appeal for you or is it just the work of particular artists?

NK: The major appeal to me is the character. Captain America is my favorite character in the



Captain America *#4. Image courtesy of Nick Katradis.*

Marvel Universe. I immigrated to this country in 1970 with my family from Greece. When I started reading comics in 1972 as an 11 year-old, Captain America captured my heart and soul because he was kind hearted, noble and had the utmost integrity, which separated him from most of the other superhero comics I read about.

Usually it also follows suit that the artists that drew the character you most love, are also your favorite artists or become your favorite artists. Hence, Sal Buscema and Steve Epting are two of my favorite artists, even though they drew the character decades apart. They are both incredibly talented artists and inkers, and they portrayed the character of Captain America in the best light when I read their respective comics.

JV: For me it's always the character first. I am fanatical about Marvel and for me it's always been more about the core characters introduced in the Marvel Age of comics whether they were drawn by Kirby, Ditko, Heck, Romita through the '70s and '80s artists up to today. Obviously you develop a deeper affinity for certain artists runs (Saviuk and Buscema Spidey!) and you have the all time classics that are universally loved like John Byrne *X-Men* and *Fantastic Four*, Frank Miller *Daredevil*, etc., right up to Epting *Captain America*. But no matter what it's the characters we love and keep coming back to. They have to matter to you or else the artist, no matter how great won't resonate enough to hold your attention.

CBM: What do you look for when you're buying a cover?

NK: When I buy a cover I want to see action, and the superhero in a positive light. If the hero is in full frontal view and there is ample background art, that is also important to me. The other consideration is the cover artist. If the cover artist also drew the interior story, that is a big positive. Also, you

Captain America #6 *Image courtesy of Jason Versaggi.*

prefer that the cover is from the main title of the character instead of a secondary title he is in.
JV: I actually like to look for iconic covers more than story specific. I steer away from covers that are too busy and I think about whether or not I'd want to frame it and hang it on my wall to look at it again and again.

CBM: How did you first become aware of Steve Epting's work?
NK: I got back into comics in 1989 after a long 13-year hiatus. I saw a news report that Superman got engaged to Lois in *Superman* #50 and I ran out that day and found a copy in a local newsstand. That kindled my passion once again and soon after I began to read comics once again. One of my favorite titles which I started to read again in the early 1990s was *The Avengers*. I remember how much I liked Steve Epting's art when I first saw it in *Avengers*. It was different and it peaked my interest right away. I read his whole *Avengers* run, which was inked by the legendary Tom Palmer. Steve's drawing talent was evident even back then as he honed it for what was to come years later.
JV: I remember reading the Ragnarok story at the end of *Thor's* run where Marvel killed him off for awhile and Steve did the covers to the last six issues (#80-85) and I was really impressed. When I saw him on *Captain America* #1 I was hoping he'd stick because I loved his style for Captain America. Now, I rate him as the best artist to ever illustrate Cap. He ties all the eras together with a nostalgic look melded with 21st century grittiness all thanks to his marvelous ink wash.

CBM: Jason, Nick already answered this, but what was your first impression of Epting's art?
JV: I loved his work instantly. That tonal wash he does is fantastic. He is the evolution of the Marvel bullpen house style that we grew up on yet he's so

Captain America #153 Revisited

Veteran comic book and comic art collector Nick Katradis self-identifies as "a lifelong Captain America fan."

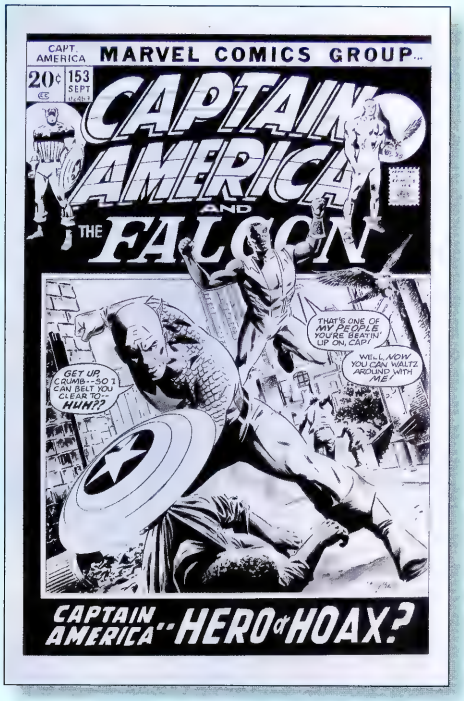
And he's been pretty serious about it for a long time.

"Captain America is my favorite character in the Marvel Universe. I immigrated to this country in 1970 with my family from Greece. When I started reading comics in 1972 as an 11 year-old, Captain America captured my heart and soul because he was kind hearted, noble and had the utmost integrity, which separated him from most of the other super-hero comics I read about," he said.

His first exposure to the Star Spangled Avenger came in the pages of *Captain America and The Falcon* #153, cover dated September 1972, written by Steve Englehart and illustrated by Sal Buscema.

Not only does Katradis have many Steve Epting pieces, he's a major collector of Sal Buscema's work as well, including his work on Captain America. And it actually all leads back to the first issue he ever read.

"The first Captain America art to grab my imagination was back in 2003 when I saw the splash to *Captain America* #153, my first Cap comic, at auction on the Heritage Auctions website. I was heartbroken when I was outbid that day and missed out on owning the splash from it. So I went on a holy quest to find any and all Sal Buscema Captain America art, and to acquire every page I could," he said.


CAPT. AMERICA
MARVEL COMICS GROUP...
20¢
153
SEPT
CAPTAIN AMERICA AND THE FALCON
GET UP, CRUMB--SO I CAN BELT YOU CLEAR TO HUH??
THAT'S ONE OF MY PEOPLE YOU'RE BEATIN' UP ON, CAP!
WELL, NOW YOU CAN WALTZ AROUND WITH ME!
CAPTAIN AMERICA--HERO or HOAX?

Steve Epting's recreation of Sal Buscema's cover for Captain America *#153. Image courtesy of Nick Katradis.*

"Usually it also follows suit that the artists who drew the character you love the most are also your favorite artists or become your favorite artists," he said. "Hence Sal Buscema and Steve Epting are two of my favorite artists, even though they drew the character decades apart."

Katradis said both are incredibly talented artists, and importantly they portrayed the character in the best possible light.

Although he never has again seen the *Captain America* #153 original cover art, he just acquired Buscema's splash page from that issue about four months ago.

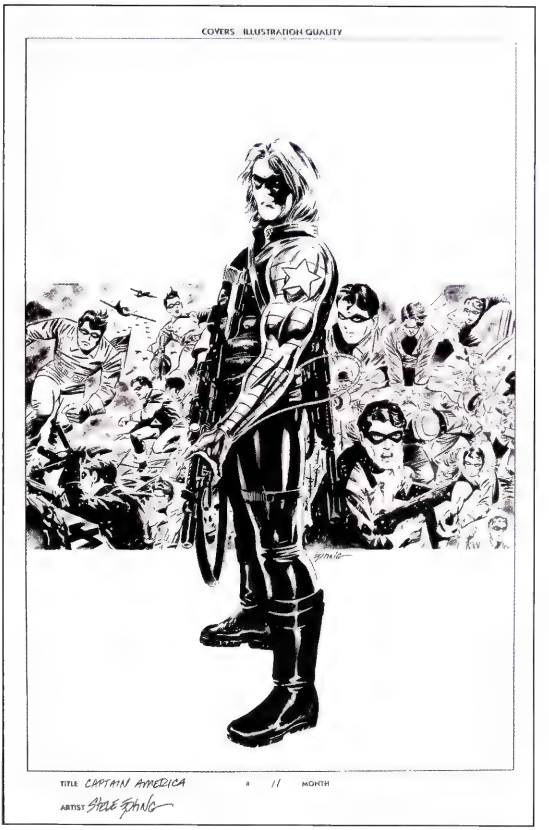
And he also has a brilliant recreation of that cover illustrated by Steve Epting.

Katradis said the process took three years. First, Epting does not generally accept detailed commissions of this sort, but he agreed to do it. Second, he was winding down his *Captain America* run and had to finish that commitment. Then came his run on the *Marvels Project*, and then his stint on *Fantastic Four.*

Eventually, though, the artist came through with an incredible piece.

Was it worth the wait?

"I felt like an 11 year-old kid reading his first Captain America comic once again," he said. "I guess this is what our hobby is all about!"



Captain America *#11. Image courtesy of Nick Katradis.*

innovative. I told him I really think he is the modern John Buscema.

CBM: How did you acquire your first Epting *Cap* cover?

NK: The first Steve Epting *Captain America* cover I acquired was back in 2005, which is when I started reading comics again after giving them up in 1996. I remembered I had walked into a comic shop, Best Comics, owned by Tom Maletta. The manager at the time, who knew I was a Captain America fan, told me about a great new series that had just hit the stand. It was the Brubaker-Epting run of *Captain America*. I think it was issue #4 that I first picked up. I loved the art so much I grabbed the back issues and I was hooked to comics once again. A few days later, I contacted Steve Epting's agent and agreed to purchase three of his *Cap* covers. Steve's art was incredibly striking as he captured Captain America like nobody had in decades; his wash tone technique, which he perfected over the years, also added texture and depth to the art. I came back a month later, and purchased all the interior pages the agent had, which totaled over 130 pages. What I wanted to do was complete the stories to the first eight issues.

They included three complete stories, to issues #8, #11, and #21. Steve at the time split his art between two dealers. I was able to work out a deal to purchase another 30 pages from the other dealer. I am still missing a lot of pages which I am sure are buried deep in private collections so I have all but given up on completing the stories.

In December 2005, I contacted Steve Epting directly and I was able to purchase eight more covers to complete my collections. I was content to stop at that point. My *Captain America* art from the Brubaker-Epting run is among

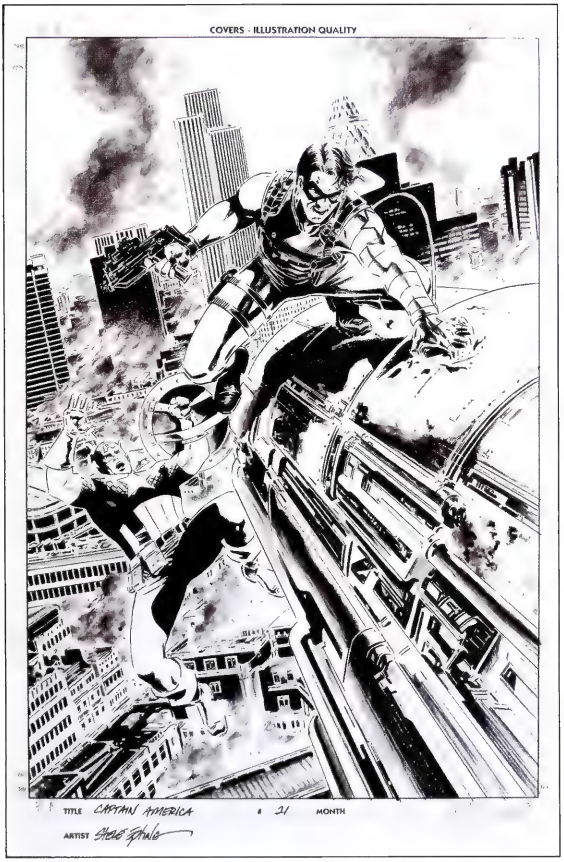
Captain America *#19. Image courtesy of Nick Katradis.*

my most prized and coveted in my collection.

JV: I immediately researched his original art after I put down issue 1 and found out who his art rep was. When I saw the solicits for *Captain America* #5 I would not be denied that cover because it had The Invaders! More specifically Marvel's all time big three. It was not long after that Epting's work became impossible to get. There was a full page splash with the Invaders that jumped up to $5,000 and I was crestfallen. I couldn't believe the prices jumped so much. I'm not a deep-pocketed collector. I have to really wait for a piece I cherish because I try to fund my hobby with my hobby so these new prices nearly derailed my new found passion for his art. It took me five years of begging Steve before he parted with the *Omnibus* cover, which I later found out from Ed Brubaker was *the* first art Steve created for Captain America and that it was designated to be used as promotional art announcing the series but was pulled back because they didn't want to reveal Bucky. It's actually one of the only covers to feature Bucky.

CBM: You both each have some really key pieces, particularly in light of *Captain America: The Winter Soldier.* Has this led to offers to purchase the covers or just admiration?

NK: I purchased my Steve Epting *Cap* covers and interior panel pages, mostly all in 2005. It was because I always loved the character and I was stunned by the quality of the art as well as the storyline. *Captain America* was not a big property back then and Marvel was busy with Iron Man, which was the first Marvel produced movie. *Captain America* was probably not even in discussion at Marvel back then in terms of making a movie. The



Captain America #21. *Image courtesy of Nick Katradis.*

Winter Soldier? Nobody outside of fandom even knew who he was. But after reading those early *Cap* issues with Ed Brubaker's glorious writing, I was hooked. I usually seek out art that I can remember reading the story and/or liking the art. And the Brubaker-Epting run in 2005 is the sole reason I started to read comics again. That is why owning this art was so important to me and why I set out to obtain it.

JV: You know surprisingly few people have harassed me like I harass collectors and artists when I want a piece. I have gotten more outreach in the past week to sell my Epting art, but I know my buddy and fellow comrade in Epting collecting, Nick, gets offers for his amazing collection non-stop. I think he's had to hire an assistant just to field his calls from collectors...and many of those calls are from me.

CBM: Anything else you'd like to add?

JV: When I decided to focus my collecting on Epting's *Captain America* run it wasn't just because I recognized its significance in pop culture history, which is pretty huge, but it was really because the story affected me and reached me personally. I was so passionate about it and it was due to the incredible work of Brubaker and Steve, but also Michael Lark, Butch Guice, Mike Perkins, and Frank D'Armata. The planets aligned. And also, Captain America has always been very special and important to me. I dressed up as Cap in my first Halloween costume made by my grandmother when I was 3. I had a cardboard shield. For me he's always been a part of our American identity. He's also always transcended that but there is nothing wrong with having a national symbol to rally behind and be proud of.

Many creators and industry figures gathered at GEM for the opening of the Milestones exhibit.

A Busy Year

AT GEPPI'S ENTERTAINMENT MUSEUM

BY **AMANDA SHERIFF**

Geppi's Entertainment Museum, located in the historic Camden Station of Baltimore's Camden Yards, offers visitors a wonderful trip down memory lane. Guests are treated to enlarged comic book covers featuring bold heroes in vibrant colors. There are jovial images of singing cowboys, protected toys from yesteryear, and movie posters for beloved films. In addition to the incredible artwork donning the walls of Geppi's Entertainment Museum, known as GEM, they host a collection of events for the community to enjoy that trip down memory lane even more.

Last year GEM hosted one of their most successful exhibits since the museum opened with *Milestones: African Americans in Comics, Pop Culture and Beyond*. Curated by Milestone Media's Michael Davis and co-curated by Tatiana El-Khouri, the exhibit offered a full gamut of historic Black contributions to the comic book industry. The exhibit grew from conversations between Geppi's Entertainment Museum President Melissa Bowersox and Davis three years ago. The pair discussed the need to present the works of many talented artists, writers, and creators in the African American community.

"When Missy asked me to curate something, the easiest way to go was to do *Milestones* retrospective because Milestone has always been inclusive. I wanted to showcase established African American artists, but also the guys who came before us, including Don McGregor. Don invented Sabre, which is one of the premier African American comics, invented by a white guy. African American culture, African American pop culture, African American culture in comics, has had a long influence. I wanted to do something which didn't just focus on Milestone, but focus on where Milestone came from and what came out of Milestone," Davis explained.

The event began with an invitation-only celebration at GEM on December 13, 2013 and had proven to be so popular that the end date set for April 30, 2014 was pushed back to December 2014, then moved back again to February 2015. "Curating the Milestones show was a dream come true. The show being extended due to its incredible success is beyond even my wildest dreams," Davis said.

Bowersox added, "We are reaching so many people in Baltimore and the surrounding area, from classes coming on field trips to civic leaders and everyone in between."

On May 3, 2014 comic book fans of every kind celebrated Free Comic Book Day at Geppi's Comic World, the museum's comic book store. They offered exclusive sales, prizes, and had cosplayers entertaining the crowd. Tom Arvis was in attendance promoting his recently released comic *Mercenary Pig*, along with local artists, and Gemstone Publishing photographer Michael Solof. There was a drawing for guests to win a Titan Artist edition of *Alien* the comic book, a Marvel select Hawkeye action figure, and a copy of the Skottie Young Free Comic Book Day poster. The first five customers of the day received a gift bag of Diamond Select toys and promo items from Alliance retailer's summit. It was the most successful FCBD for GEM to date.

On May 10, 2014 the museum showed the documentary *Wonder Women! The Untold Story of American Superheroines*. Chronicling the "evolution and legacy of Wonder Woman," it explores female superheroes, warrior princesses, and other iconic women in pop culture, exploring our nations' love of heroes, while questioning the possibilities and contradictions of heroines within the genre. The film delves into the reasoning behind how women are often portrayed as good or brave but often needlessly sexy and rarely the center of their own journey. The film goes behind the scenes with Lynda Carter, Lindsay Wagner,

comic writers and artists, and real life heroines like Gloria Steinem, Kathleen Hanna, and others.

On Sunday, June 1, 2014, the fifth annual Pirates and Princesses event hosted mini royalty and pint sized plunderers. About 50 kids attended dressed as Cinderella, Belle and other classic Disney princesses along with little pirates in eye patches and bandanas. Rouge Fine Catering provided yummy desserts for the kids and their families. GEM facilitated a variety of crafts, including make your own pirate map and flag, make your own message in a bottle, create a princess photo frame, princess poster, pirate necklaces, and much more. Games included "The Princess Said," "Walk the Plank," and gator ring toss. The pirates and princesses also enjoyed GEM's famous "Cannon Ball Drop" when staff members released 200 balloons from the third floor of the museum, which were then popped by the attendees. Providing not only a cacophony of pops and giggles, some of the balloons included prizes donated by local businesses, restaurants, and venues.

Artist Shawn Martinbrough, known for his acclaimed two-year run illustrating Batman in *Detective Comics* along with writer Greg Rucka, visited GEM last summer. He appeared at GEM on Saturday, August 16, 2014 in two sessions during the afternoon. For two hours he talked about developing his style and discussed his career in the comics industry. The session also included a question and answer portion. He then participated in a signing at Geppi's Comic World.

Martinbrough is currently working on the bestselling *Thief of Thieves* with writer Robert Kirkman (creator of *The Walking Dead*). In addition to the praise he received for his work on *Detective Comics* he co-created characters that were featured in the *Batman: Gotham Knights* animated movie as a companion to Christopher Nolan's Batman movie trilogy. His work was also featured last year in GEM's widely acclaimed exhibit Milestones: African Americans in Comics, Pop Culture and Beyond.

In October GEM hosted Geppi's Corporate and Industry Open House cocktail night to get reacquainted with the community and promote within the nearby businesses. The event was held on Thursday, October 16, 2014. Light fare was provided by Classic Catering, a free drink ticket was sent upon RSVPing to the event, and a cash bar followed.

Last fall GEM's comic book fans got into the spooky spirit with a Halloween Comicfest event in October. Local cosplay group Web Pool was in attendance and judged the costume contest. GEM partnered with Art Way Alliance to do a three-panel storytelling class that was taught by Jerry "The Franchise" and Penelope Gaylor who worked on the BOOM! Studios book *Fanboys vs. Zombies*. Members of the Charm City Roller Girls roller derby team were there talking to guests about their season and let folks know what's coming up. Attendees of all ages came in costume, including a family dressed as *Silent Hill* characters.

Geppi's Entertainment Museum created a new opportunity to view and appreciate comic art with the Artist's Spotlight Section of the comic library, kicking off with an exhibit of work by Batman artist Kelley Jones. He began his career as an inker at Marvel where he was first published in *Micronauts* #52 in May 1983, then he penciled issue #59 and penciled most of the *Mirconauts: The New Voyages* 20-issue run the next year. At DC he redesigned Deadman, and in the

Kids Comic Con promoter, comic book writer and playwright Alex Simmons (seen here with GEM's Britany Marriott) appeared at the museum for a signing and a lecture.

early '90s he drew several issues of *The Sandman* series. He worked on Batman stories including *Batman: Dark Joker the Wild* and the vampire Batman trilogy starting with *Batman & Dracula: Red Rain*. Jones drew covers for the *Batman: Knightfall* crossover storyline and became a *Batman* penciler with issue #515. In the early '00s he illustrated Vertigo's *The Crusades* and the miniseries *Conan: The Book of Thoth* for Dark Horse. He returned to Batman in 2008 with the 12-issue *Batman: Gotham After Midnight* series with writer Steve Niles and in 2009 he worked with Moench on *Batman: The Unseen* five issue series.

(l-r) Tatiana El-Khouri, Michael Davis, Melissa Bowersox, Steve Geppi, and Denys Cowan at the opening of the Milestones exhibit.

The exhibit at GEM showcased a selection of his original artworks for various covers, splash pages, interiors and some previously unreleased art. The Artist's Spotlight Section opened on November 19, 2014, which coincided with the release of his new Gallery Edition of his Batman artwork from Graphitti Designs.

On February 7, 2015 Geppi's Entertainment Museum hosted their first ever Cosplay Masquerade event. Other events at the museum, such as Zombie Gras and the Pirates and Princesses, have proven successful with cosplayers. This was the first event dedicated to cosplay. The event included contests, major prizes, and more plus light food and drink was served.

"The museum has worked at trying to support and make a connection with the nearby cosplay events, such as Otakon and the Baltimore Comic Con," Nadja Martens, GEM Sales Manager said. "But this event specifically at the museum is another great time for more local attendees to connect and show off their hard work on a smaller scale and a more intimate setting."

GEM anticipates that this will become an annual event similar to Zombie Gras. The event is inspired by the Venetian carnival tradition in which party goers dressed in elaborate costume, disguised by masks. Geppi's Cosplay Masquerade follows in that manner but with a pop culture twist.

GEM shambled into spring with their fan favorite event Zombie Gras. Held over the weekend of March 28, 2015, the fifth annual event brought in lots of the stumbling undead. Zombie fans from George A. Romero's classic *Night of the Living Dead* all the way to the modern dynasty of Robert Kirkman's *The Walking Dead* were in attendance. A wide variety of zombie costumes were seen at the museum including zombie families, zombies in formal wear, and zombies in professional garb. Some brave souls came dressed as zombie killers.

The event kicked off at 10 AM at GEM and from then until 6 PM, zombies 21 and older were given wrist bands that entitled them to drink specials at participating local bars and restaurants. GEM had snacks and drinks, a costume contest, and plenty of fun events for zombies young and old.

"From excited kids and adults getting their faces painted as zombies, to the phenomenal cosplayers, to everyday fans, we've seen an incredibly positive reaction to the first four years of Zombie Gras," Bowersox commented.

Last year saw the launch of *FAN* magazine, an online monthly publication. *FAN* (Fandom Advisory Network) features columns on comics history, cosplay, collecting, "Fan to Pro" stories, and reflections on different aspects of being a part of fandom.

GEM also offers after-hours events giving party and business guests a unique experience when compared to more generic meeting halls. Guests can book the museum for weddings, holiday parties, corporate events, birthday parties, and meetings. The main gallery can accommodate up to 400 guests and the third floor is great for intimate sit down dinners.

Visit the online magazine of
Geppi's Entertainment Museum!

FAN
FANDOM ADVISORY NETWORK

www.fandomnetwork.com

Stan Lee presents: The Mighty Thor
FIRE-SWORD!
ONCE, THE
CALLED IT
HALLOWE'E
THE NIGHT O
SAINTS, ALL S
THESE DAYS
GOES BY A
NAME, PERHA
TOUCH MO
COLLOQUIA
HALLOWEEN... IN THE TOWN OF RUT-LAND... SECOND-LARGEST CITY IN THE SOVEREIGN STATE OF VERMONT.
AVENGER
LOOKS LIKE GERRY TOLD US TRUE, PEOPLE.
WE'RE GOING TO HAVE A GOOOD TIME!
AND AFTER THE RIDE UP HERE--I CAN SURE USE IT!
THOR
YEAH, WELL WHAT'S SO HOT ABOUT YOUR COSTUME, WIFE?
WHOEVER HEARD OF PUMPERNICKEL ANYHOW?
DON'T LISTEN TO HIM, GLYN. MY OLD ROOM-MATE'S GOT ROTTEN TASTE.
HE MARRIED ME, DIDN'T HE?
THE MODERN MERCURY STANDERS IT'S FEET TO FINE HUMBLE FACING--
THREE OF THE LARAPET SOLDIERS PRESSED TO SUPERIOR-- ADAM STRANGE-- AND
--COMMANDO AMERICA--AT YOUR SERVICE!
THE SUBCONSCIOUS BEAST!
JUGGERNAUT WILL GET YOU, IF YOU DON'T WATCH OUT!

MARVEL COMICS GROUP
THE MIGHTY
THOR
SPECIAL HAUNTED HALLOWEEN ISSUE!
WHERE DEMONS DWELL!

DC
THE WORLD'S GREATEST SUPER-HEROES!
JUSTICE LEAGUE of AMERICA
IT IS THE STROKE OF MIDNIGHT--
I HAVE COME FOR-- YOU!
A STRANGER WALKS AMONG US!

MARVEL COMICS GROUP
AMAZING ADVENTURES
FEATURING
THE BEAST
YOU WERE DOOMED FROM THE START!
ONE MUST DIE--IN THE DARK of HALLOWE'EN!

When is a Crossover NOT a Crossover?

BY **MIKE WILBUR**

It's a commonly held belief that the first inter-company crossover between Marvel and DC was 1976's *Superman vs. The Amazing Spider-Man* tabloid, jointly published by the Big Two.

Well, at least it's *partially* true. It was the first *officially sanctioned and produced inter-company crossover*. But it was *not* the first ever crossover between the two comic book giants. That honor actually goes to a book long-revered for other reasons; *Batman* #237, published by DC Comics with a December '71 cover date.

Ever since the mid-'60s, when Roy Thomas led the first wave of hard-core comics fans who made the transition to become comics pros, fans-turned-pro have sought ways to engineer their dream pairings of heroes from both sides of the fence.

The earliest attempts, DC's *Inferior 5* and Marvel's *Not Brand Echh*, caricatured and parodied their own, and each other's, characters, but that didn't *really* count somehow. The fans, and the fans-turned-writers, desperately wanted The Real Thing.

The first step came with the Roy Thomas scripted *Avengers* #83, cover-dated December '70. In the story, Thomas, and his then-wife Jeanie, were the guests of Rutland, Vermont resident Tom Fagan at Rutland's superhero-themed Eleventh Annual Halloween Parade. The real-life Fagan was a resident of real-life Rutland, and also an avid comic fan and letterhack. He would regularly invite comics pros to attend the real-life parade. Finally Thomas became the first of many to incorporate the annual event into a story.

And The Idea was born.

If you look very closely, among all the costumed civilians in attendance, you'll spy DC's Deadman in a party scene on page 7, and Batman in the crowd of parade spectators on page 8. The door was cracked open.

Then, along came *Batman* #237. Long lauded for Neal Adams' dynamic artwork and a compelling story collaboration between scripter Denny O'Neil and idea men Berni Wrightson and Harlan Ellison, the award-winning tale "Night of the Reaper" was also notable in that it opened the crossover door quite a bit wider.

Batman #237 reintroduced what was to become a tradition in both the DC and Marvel universes, the annual Halloween parade in Rutland. It also took it one step further by using the parade as a device for guest-starring the other guy's characters in each other's books. Unlike the barely noticeable DC-costumed partiers in the previous year's *Avengers* story, "Night of the Reaper" prominently featured costumed revelers dressed as Marvel's Captain America, Spider-Man, Thor, Havok, Quicksilver, and Invisible Girl. Also in attendance were 2-D versions of writer O'Neil, story co-plotter Wrightson, and uninvolved artist Alan Weiss and writer Gerry Conway. The inclusion of real-life pros in the stories continued in every Rutland story published.

Marvel returned to Rutland in *Marvel Feature* #2, dated March '72.

However, no DC cameos were in evidence.

The following year was the big breakthrough, a full-blown non-crossover encompassing DC's *Justice League of America* #103 (12/72, written by Len Wein, with art by Dick Dillin and Dick Giordano), Marvel's *Thor* #207 (1/73, written by Gerry Conway, with art by John Buscema and Vinnie Colletta) and *Amazing Adventures #16* (1/73, written by Steve Englehart, with art by Bob Brown and Frank McLaughlin). Glynis Wein was colorist for both Marvel titles.

The substory in all three books involved the misadventures of Len and Glynis Wein, Gerry Conway, and Steve Englehart, and Englehart's dilapidated car.

Our adventure begins in *JLA* #103, as Steve and Gerry retrieve the muffler that has just fallen off Steve's car, and toss it into the trunk, while Len and Glynis look on. Gerry voices reservations about the trip "...after all the hassles I had at the party there last year..." (in *Batman* #237, of course). The four travelers hop back in the car, and resume their drive.

En route through *Amazing Adventures* #16, Steve has to slam on the brakes to avoid hitting the Beast, who's standing in the middle of the road. The gang exits the car and watches as the blue-furred mutant bounds off into the woods. Moments later, Hank McCoy and his girlfriend Vera walk out of the woods, looking for a ride. The group continues down the road, stopping at a motel to drop off their luggage and the two extra passengers. Here, some overlaps and minor discrepancies begin to creep in.

Shortly, in *Thor* #207, they stop off briefly in town to watch some of the parade preparations, before getting back on the road and heading to Tom Fagan's house for his Halloween party.

Resuming their drive, our travelers arrive at Fagan's house in both *JLA* and *Thor*. In *Thor*, they notice that Fagan (who is costumed as Nighthawk, Marvel's Batman clone) seems strangely "distant." In *JLA*, they are greeted by a seemingly normal Fagan (dressed in a Batman costume).

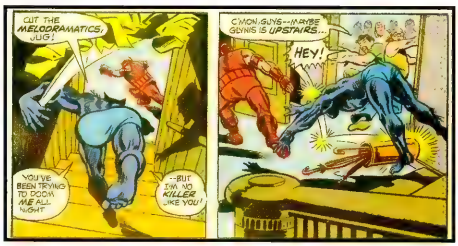
Revelers costumed as both Marvel and DC characters are featured prominently throughout all three books.

Later, in *Amazing Adventures*, the gang returns to town (with Glynis in a Supergirl costume) and meet Hank and Vera again. Suddenly, the Juggernaut drops in through an inter-dimensional portal and begins trashing parade floats. In the confusion, Glynis disappears. However, she's back with the boys in *Thor* as they grab a bite to eat in the local diner, while waiting for the damaged parade floats to be repaired. After 20 minutes, Len asks a waitress to check up on her, and they discover Glynis has really disappeared this time.

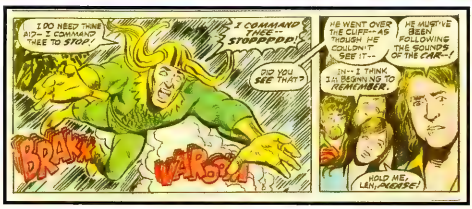
The parade resumes in *JLA*, with the real Justice League manning one of the floats. Suddenly, the DC heroes realize the other floats have vanished, and all the parade spectators and participants have been entranced by their foe Felix Faust. Meanwhile, in *Thor*, Glynis is also among a group under the spell of Thor's evil half-brother Loki, who's using their souls to "...supply the power for the victory I plan!" Back in *JLA*, the Justice League is attacked by the mind-controlled civilians, including the "missing" Glynis garbed as Supergirl and "Commando America." And, in battle with an entranced reveler dressed as Spider-Man, Batman observes that "This bargain-basement web-slinger has all the powers of the real thing!"

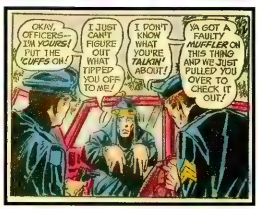
Still in *JLA*, "three recently-entranced visitors" walk the streets of Rutland looking for the still-missing (but very busy) Glynis. They head back to Fagan's house, arriving in *Amazing Adventures*, where Len suggests they look upstairs for Glynis. Before they climb the stairs, Steve cries out as he sees a de-powered Juggernaut attempt to steal his car. The Beast stops him and, back in *JLA*, the three writers resume their trek upstairs, where they witness a defeated Felix Faust jumping out a window.

AND MILES FROM WHERE HIS TWO COMPANIONS FELL, THE BATMAN FINDS HIMSELF ENGAGED IN SHOCKINGLY-SIMILAR COMBAT...
THIS BARGAIN-BASEMENT WEB-SLINGER HAS ALL THE POWERS OF THE REAL THING!
IF HE SNARES ME IN THAT STICKY NETTING--I'M FINISHED!


CUT THE MELODRAMATICS, JUG!
YOU'VE BEEN TRYING TO DOOM ME ALL NIGHT
--BUT I'M NO KILLER, LIKE YOU!
C'MON, GLYNIS--IN CASE GLYNIS IS UPSTAIRS...
HEY!

AT THE WINGED WONDER'S COMMAND, THE AIR IS SUDDENLY ALIVE WITH THE SOUND OF FEATHERED FURY...
:WHEE!!-:-WHEE!!-:-PROTECT FLASH FROM THE EVIL ONE, MY FRIENDS!
WHAT MANNER OF MADNESS-?
BUT AS HAWKMAN COMMANDS HIS AVIAN ARMY...
THE MASTER SAYS YOU MUST DIE!
WHAT--?
FALL!
FOOL! I LET MYSELF BECOME DISTRACTED! IF "SUPERGIRL" DAMAGES MY WING-CONTROLS, I'LL...
KRRIPP


I DO NEED THINE AID-- I COMMAND THEE TO STOP!
I COMMAND THEE-- STOPPPPP!!
DID YOU SEE THAT?
HE WENT OVER THE CLIFF--AS THOUGH HE COULDN'T SEE IT--
HE MUST'VE BEEN FOLLOWING THE SOUNDS OF THE CAR--!
:N--I THINK I'M BEGINNING TO REMEMBER.
HOLD ME, LEN--PLEASE!
PRAAK
WARK!


OKAY, OFFICERS--I'M YOURS! PUT THE CUFFS ON!
I JUST CAN'T FIGURE OUT WHAT TIPPED YOU OFF TO ME!
I DON'T KNOW WHAT YOU'RE TALKIN' ABOUT!
YA GOT A FAULTY MUFFLER ON THIS THING AND WE JUST PULLED YOU OVER TO CHECK IT OUT!

"That dude is stealing my car!" Steve exclaims in *JLA*.

"Some dude's stealing my car!" Steve exclaims in *Thor*.

"Five to one the cops stop it 'cause of the bad muffler, Steve," Len comments.

Just then, in *JLA*, *Thor*, and *Amazing Adventures*, a dazed Glynis wanders onto the scene.

A short time later, a power-depleted Felix Faust is stopped by police. Exhausted, powerless, and thinking himself caught for his crimes, Faust surrenders to the police. He laughs in disbelief when he discovers he was actually stopped for a faulty muffler.

Marvel's last visit to Rutland came in *Avengers* #119 (1/74). The only DC characters to make the party were Green Lantern and Black Canary (Hmmm. Does Green Arrow know this was going on?).

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Mike Wilbur, a veteran Comic Book Marketplace contributor, is Director of Operations for Diamond International Galleries.

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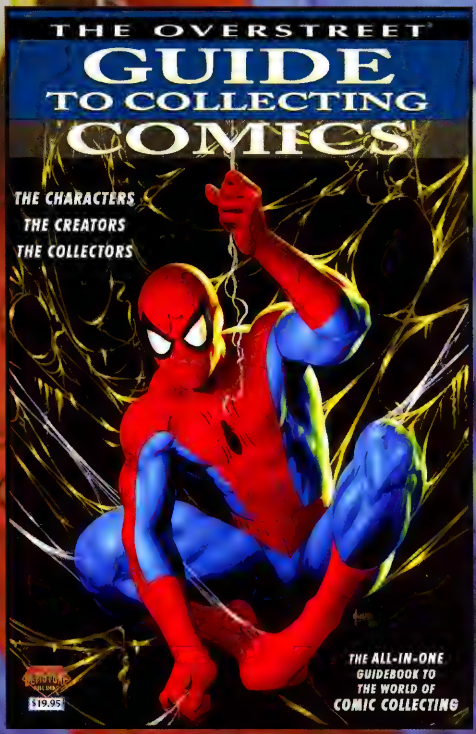

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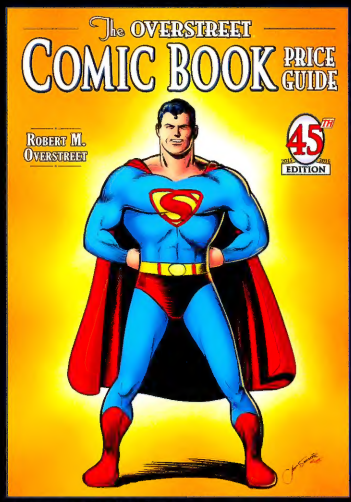

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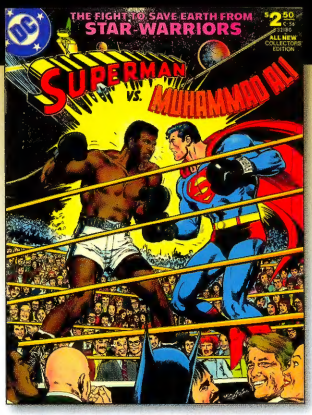

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- Jim Shooter

GREEN LANTERN #86
October-November 1971. © DC

INDUCTED 2009

DETECTIVE COMICS #408
February 1971. © DC

X-MEN #58
July 1969. © MAR

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